THE ART GALLERY OF TORONTO

GRANGE PARK + + + + TORONTO, CANADA

To

MUSEUMS' CHOICE
PAINTINGS BY CONTEMPORARY AMERICANS

and

CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR
EIGHTEENTH ANNUAL EXHIBITION

FEBRUARY 1945.

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The Library
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MUSEUMS' CHOICE

aintings by Contemporary Americans

CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR

Eighteenth Annual Exhibition

FEBRUARY, 1945

HE ART GALLERY OF TORONTO, GRANGE PARK, TORONTO

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THE ART GALLERY OF TORONTO

MUSEUMS' CHOICE

Paintings by Contemporary Americans

THIS is an informal collection of works by some American painters which have been acquired by the museums we invited to participate, and is not intended as an exhibition of American Art.

We asked these museums if they would select paintings from their collections and lend them to us for exhibition. With characteristic generosity every museum complied.

In order that there should be some coherence, the following limitations were agreed upon:

The artist must have been living in the United States in the year 1930.

Each picture must have been painted since 1929 and acquired by the museum while the artist was still living.

Other things being equal, we asked for recent works and suggested that each museum make some statement on the basis of its selection.

We suggested that the museums lend us what they considered their best paintings and we feel that they have lived up to this suggestion and are correspondingly grateful. It should be remembered, however, that we are not the only borrowers and that most museums carry on an active policy of lending at all times. These paintings can be regarded, therefore, as the best which are available in view of previous commitments.

No limitation was placed on the kind of picture to be chosen and the exhibition, if it is nothing else, is an indication of contemporary museum acquisition policy and an assurance that our colleagues across the border are playing a considerable part in leading their visitors to look on contemporary paintings as worthy of serious consideration.

The Library
THE ART GALLERY OF TORONTO

CATALOGUE

THE MEDIUM IS OIL ON CANVAS UNLESS OTHERWISE DESIGNATED

ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER, MASS.

THE tortured dream of the curator who pictures himself darting into his flaming museum to salvage therefrom the choicest objects of his collection, all within the space of time that he can hold his breath against the suffocating smoke, is familiar to anyone who has pondered the question as to what he would save first in a dire emergency. The terms of the present exhibition, which arbitrarily eliminate certain pictures from consideration, require a revision of a choice previously established to anticipate this crisis of judgment. Ample time to choose increases the difficulty of decision. Instead of being burned and out of the way, the discarded work remains to tempt a reconsideration.

These pictures, two oils (a landscape and a figure piece) one tempera, one gouache, a water colour and a drawing are among the outstanding representations of contemporary American art in the Addison Gallery Collection. Each is not only a notable example of the particular phase of the artist's work to which it belongs but stands out significantly when compared with the artist's work as a whole.

1. HARTLEY, Marsden

Born Lewiston, Me., 1877. Died Ellsworth, Me., 1943
FOX ISLAND, MAINE. 1937-38. 22 x 28.

2. SOYER, Raphael

Born Russia, 1899. To New York, 1909. Lives in New York.
MINA. 1932. 36 x 27.

3. MARSH, Reginald

Born Paris of American parents. To U.S. in 1902. Lives in New York.
JOBLESS. 1934. Tempera, 11 x 9.

4. DE MARTINI, Joseph

Born Mobile, Alabama, 1896. Lives in New York.
QUARRY. 1941. Gouache, 18 x 28.

5. FEININGER, Lyonel

Born New York, 1871. In Germany 1887-1936. Lives in New York.
THE GREAT YACHT ENTERPRISE. 1931. Water Colour, 13 x 20.

6. SPEICHER, Eugene Edward

Born Buffalo, 1883. Lives in Woodstock, N.Y.
RED MOORE. 1935. Crayon Drawing, 12 x 9.

THE BUFFALO FINE ARTS ACADEMY, THE ALBRIGHT ART GALLERY

ALL four pictures lent to the exhibition by the Albright Art Gallery were purchased for its "Room of Contemporary Art." The announced policy of the Room is to purchase contemporary art of the highest quality available. The Room reserves the right, however, to sell or exchange any purchase which does not qualitatively stand the test of time or when a better example by the same artist comes on the market. The Room's purchases have been made with a conscious intention of representing, as widely as possible, all the various stylistic currents of the day. The four pictures lent to this exhibition have been chosen to demonstrate, to a limited extent, this principle of representation.

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7. WATKINS, Franklin Chenault
Born New York, 1894. Lives in Germantown, Pa.
THE STUDIO. 1940. 26 x 30¼.

8. LEVI, Julian Edwin
Born New York, 1900. Lives in New York.
MARGARET BONI PLAYING THE RECORDER. 1940. 21 x 15.

9. DAVIS, Stuart
Born Philadelphia, 1894. Lives in New York.
NEW YORK WATERFRONT. 1938. 22 x 30¼.

10. ATHERTON, John C.
Born Brainerd, Minn., 1900. Lives in Ridgefield, Conn.
VILLA ROTUNDA. 1942
24¼ x 30¼.

MUSEUM OF FINE ARTS, BOSTON

THESE paintings have been acquired under the Provisional Acquisitions Scheme. By simplifying the ordinary Museum procedure of purchase, exchange or sale, the experimental acquisition of contemporary paintings has been made easier. In due course, paintings which survive the test of time will pass into the permanent collection. The purpose is to represent contemporary activity as fully as funds permit, without saddling the Museum with paintings whose interest is only passing.

The five paintings all exemplify the application of this general policy. They are all by comparatively young painters, none of them widely known at the time of acquisition. They are alike in that each artist has found his material in something from everyday life which has emotional significance for him. Though the basic approach is realistic, simplification and distortion are freely used, not only in the interests of design, but to convey human drama. In Darrell Austin, the fantasy and bizarre quality of wild life is stressed, through a highly personal scheme of colour and method of drawing. Evergood and Gwathmey have felt deeply the misery of men in the midst of plenty, especially as exemplified in the poor negro; Hirsch sees the humour, the meanness, the good nature on the sidewalks of New York; De Martini feels the mystery of darkness in a great city, emphasized by the lights with which man tries to disperse it. Whether paintings such as these will hold their worth, no contemporary can say. But expressing as they do, with sincerity and accomplishment, in purely pictorial form, the serious feeling of their time, they at least have their chance of immortality.

11. AUSTIN, Darrel

Born Raymond, Wash., 1907. Lives in New York.
THE VIXEN. April, 1941. 24 x 20⅛.

12. DE MARTINI, Joseph

Born Mobile, Ala., 1896. Lives in New York.
BILLIARDS AT JULIAN'S. 1939-1940. Oil on Composition Board, 14¼ x 23.

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13. EVERGOOD, Philip

Born New York, 1901. Lives at Woodside, Long Island.

FAT OF THE LAND. 1941. 28 x 46.

14. GWATHMEY, Robert

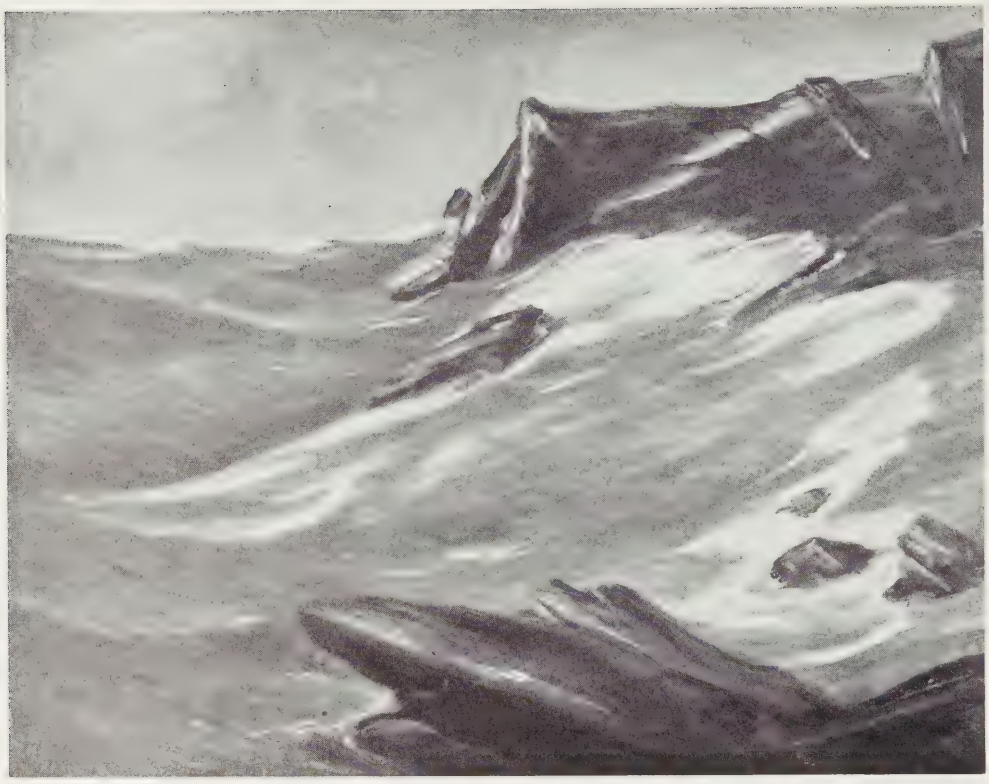
Born 1903. Lives in New York.

SHARECROPPERS AND BLACKBERRY PICKERS. August 1941. 32 x 24.

15. HIRSCH, Joseph

Born Philadelphia, 1910. Lives in New York.

PORTRAIT OF AN OLD MAN. 1939. 44⅛ x 30.



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THE BROOKLYN MUSEUM

THE group of paintings we are lending you were chosen for three general reasons: the standing of the individual artist in the various progressive trends of contemporary American art, the merit of the particular painting as such, and the character of the group, both in style and in medium, as it represents our modern American collection.

To enlarge on these reasons, the paintings in oil by Weber and Mattson seem to us the best examples in our collection at the present time of, respectively, imaginative perception expressed in semi-abstract terms and romantic naturalism, two dominant currents in American painting of to-day. We chose to lend three water colours as against two oils because we are particularly interested in this medium and such is its proportionate representation, approximately, in our contemporary collection. Avery's water colour seems essentially an abstract handling of a theme more often represented along more realistic lines, while Breinin, in "Filling Station at Night", chose to use compositional effects provided by a somewhat unusual point of view and then used the gouache technique to heighten the dramatic impact of lighted walls seen against the night sky. "Old Logs", by Kingman, finally, displays the subtle colour-sense and fluent use of the medium which has placed this artist high in the ranks of young American painters.

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16. WEBER, Max

Born Vialostok, Russia, 1881. To U.S. in 1891. Lives at Great Neck, Long Island.

MUSIC. 1940. 28 x 36.

17. MATTSON, Henry Elis

Born Gothenburg, Sweden, 1887. Lives in Woodstock, N.Y.

GREEN SEAS. 1939. 34¼ x 42⅛.

18. AVERY, Milton

Born Altmar, N.Y., 1893. Lives in New York.

ROAD TO THE SEA. About 1941. Water Colour, 21⅝ x 29¾ (sight).

19. BREININ, Raymond

Born Vitebsk, Russia, 1909. To U.S. in 1923. Artist-in-Residence, Southern Illinois Normal University, Carbondale.

FILLING STATION AT NIGHT. 1938. Gouache, 16⅜ x 26¾ (sight).

20. KINGMAN, Dong

Born Oakland, Calif., 1911.

OLD LOGS. 1941. Water Colour, 18¾ x 27 (sight).

THE ART INSTITUTE OF CHICAGO

FOR many years the Art Institute has not only been interested in acquiring fine oil paintings by American artists, but also, realizing the growing importance of water colour, has secured many examples in this medium.

Speicher's "Jean Bellows" represents American portraiture at its best and is notable for colour, texture, and inherent grace.

Chapin's "Little River" is a vivid, freely handled landscape full of emotional expression and a wholehearted vibrancy.

Hopper's "Nighthawks" on the other hand is cool, restrained, greatly simplified, and is impressive for its carefully thought out design and dramatic use of light.

Equally great variety is to be found in the three water colours. Dehn's work combines humour with facile handling. Breinin creates a quiet mood in terms of fantasy. Marin expresses the simple vigour of the sea in semi-abstract forms.

21. HOPPER, Edward

Born Nyack, N.Y., 1882. Lives in New York.
NIGHTHAWKS. 30 x 60.

22. BREININ, Raymond

Born Vitebsk, Russia, 1909. To U.S. in 1923. Artist-in-Residence, Southern Illinois Normal University, Carbondale.
THE CITY. 1942. Water Colour, 22¼ x 30.

23. CHAPIN, Francis

Born Bristolville, Ohio, 1899. Lives in Chicago.
LITTLE RIVER. 28 x 40.

24. DEHN, Adolf

Born Waterville, Minn., 1895.
THE NEW SECOND HAND SOFA. 1939. Water Colour, 19½ x 28¼.

25. SPEICHER, Eugene Edward

Born Buffalo, N.Y., 1883. Lives in Woodstock, N.Y.
JEAN BELLOWS (portrait). 48 x 41¼.

26. MARIN, John

Born Rutherford, N.Y., 1870. Lives at Cliffside, N.J.
CAPE SPLIT, MAINE. Water Colour, 15¼ x 20½.

THE CLEVELAND MUSEUM OF ART

IN choosing eight pictures to represent the Cleveland Museum Collection in the Toronto Exhibition, the thought was not only to select current work acquired of contemporary artists of merit in this hemisphere, but to include examples of the local Cleveland scene representing the results of one of the Museum's major activities,—the sponsoring and purchasing of painting created in its own vicinity. Therefore, the four oils by the Cleveland artists, Keller, Carter, Travis and Gaertner, make up a typical roster of that city's output—pictures which were acquired within recent time. They were bought because their quality is in line with the best of the country's production. The other four choices come from divers parts of the country, one from New York, one from the South, and two from the West.

The eight pictures within the limits of representation present a very different scheme, one from the other. They represent but a few phases of pictorial approach among contemporary works. Yet these pictures are selected, first, because of their types they are fine examples; second, they show examples of the current styles of painting in the United States; and third, they are in sufficient contrast to be interesting one with another.

27. KELLER, Henry George

Born Cleveland, 1870. Lives in Cleveland.
STORM FRIGHTENED ANIMALS. 1933. 30 1/16 x 40.

28. CARTER, Clarence Holbrook

Born Portsmouth, Ohio, 1904. Lives in Cleveland.
PORT HURON. 1936. 27⅛ x 32⅛.

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29. TRAVIS, Paul Bough
Born Wellsville, Ohio, 1891. Lives in Cleveland.
TROUT AND SAND. 1940. 26 x 31¼.

30. POOR, Henry Varnum
Born Chapman, Kans., 1888. Lives in New York.
THE PINK TABLECLOTH. 1933.
35⅞ x 45 13/16.

31. PITTMAN, Hobson
Born Tarboro, N.C., 1899. Lives in Upper Darby, Pa.
SOUTHERN SPRING. 1938. 31½ x 46.

32. JONES, Joe
Born St. Louis, Mo., 1909. Lives in Fishkill, N.Y.
YELLOW GRAIN. 29½ x 40.

33. COX, John Rogers
Born 1915.
GREY AND GOLD. 1942.
35¾ x 49½.

34. GAERTNER, Carl Frederick
Born Cleveland, 1898. Lives in Cleveland.
FOOD, GRAIN AND FUEL. 1938.
24 x 40.

THE COLUMBUS GALLERY OF FINE ARTS

THESE four paintings illustrate the main phases of our accessions policy, to represent the chief progressive trends in American painting. Such a policy is consistent with the nature of the distinguished collection given in 1931 by Ferdinand Howald who was also the chief donor of purchase funds. The Howald Collection whose active growth stopped in 1928-29 is represented by one of the last younger artists in whom Mr. Howald

was interested, Peter Blume. His avant-garde style is characteristic of the Howald Collection's concern for experimental painting. The Henry Varnum Poor still-life was bought in 1934 by public subscription to represent another, nearer centre, phase of contemporary style. Walt Kuhn's "Veteran Acrobat" is the Gallery's most important recent American accession. It was bought in the spring of 1942 and singled out by the Art News of January 1943 as the previous year's outstanding museum accession in contemporary American painting. The small Barsotti is typical of the Gallery's steady, almost annual, acquisition of works by promising local artists. Barsotti is a younger painter, now in service, who has, however, been represented in national exhibitions.

35. KUHN, Walt

Born New York, 1880.
VETERAN ACROBAT. 1938. 24 x 20.

36. BARSOTTI, John J.

Born in Columbus, Ohio., 1915. Now located Civilian Conservation Service, Trenton, North Dakota.
OF WANDERING FOREVER AND THE EARTH AGAIN. 1940-41. 12¼ x 18¼.

37. BLUME, Peter

Born Somorgon, Russia, 1906. To U.S. in 1911. Lives in New York and Gaylordsville, Conn.
HOME FOR CHRISTMAS. 24 x 35⅞.

38. POOR, Henry Varnum

Born Chapman, Kans., 1888. Lives in New York.
STILL LIFE—PEARS. 9⅞ x 11⅞.

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HARVARD UNIVERSITY, FOGG MUSEUM OF ART

ALL five of the pictures which are being sent by the Fogg Museum of Art were purchased from the Louise E. Bettens Fund. This fund was created in 1915 by Edward D. Bettens, (Harvard 1873) on behalf of himself and his brother, and named in honour of their mother, Louise E. Bettens. The object of the fund is to encourage American artists, and these water colours are among many excellent pictures which have been bought.

39. HOPPER, Edward

Born Nyack, N.Y., 1882. Lives in New York.

HIGHLAND LIGHT. 1930.
Water Colour, 15⅝ x 24½.

39a. COLD STORAGE PLANT. 1933.
Water Colour, 19¾ x 24¾.

40. BREININ, Raymond

Born Vitebsk, Russia, 1909. To U.S., 1923. Artist-in-Residence, Southern Illinois Normal University, Carbondale.

EDGE OF THE CITY. 1939. Water Colour, 15¾ x 27.

41. BURCHFIELD, Charles Ephraim

Born Ashtabula Harbor, Ohio, 1893. Lives in Gardenville, N.Y.

MARCH SUNLIGHT. 1925-1933.
Water Colour, 23¼ x 32.

41a. OLD FARM HOUSE — SEPTEMBER SUNLIGHT. 1932.
Water Colour, 14⅞ x 21.

42. BLUME, Peter

Born Somorgon, Russia, 1906. To U.S. in 1911. Lives in New York and Gaylordsville, Conn.
SOUTH OF SCRANTON. 1931. 56 x 66.

43. BOUCHÉ, Louis

Born New York, 1896. Lives in New York.
TEN CENTS A RIDE. 1942. 45 x 30.

44. BOHROD, Aaron

Born Chicago, 1907. Lives in Chicago.
REFLECTIONS ON A SHOP WINDOW. 1942. Oil on Gesso Panel, 22 x 28⅛.

45. GROPPER, William

Born New York, 1897. Lives at Croton-on-Hudson, N.Y.
HOMELESS. 1938. 20 x 28.

46. BENTON, Thomas Hart

Born Neosho, Mo., 1889. Lives in Kansas City.
JULY HAY. 1943. Tempera, Methyl, Cellulose and Oil on Masonite, 38 x 26¾.

47. HOWARD, Charles

Born 1899.
PRESCIENCE. 1942. 28¼ x 40½.

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THE MUSEUM OF MODERN ART, NEW YORK

THE Collection of the Museum of Modern Art is put to triple use. First, a changing exhibition of paintings, sculpture and graphic arts is constantly on view in the Museum building. Second, a large number of items from the Collection are sent throughout the country in travelling shows prepared by our Department of Circulating Exhibitions. Third, works from the Collection are continually lent to special exhibitions such as the present one at the Art Gallery of Toronto.

The Museum's representation in this exhibition could, therefore, be chosen only from those works which were available for loan during the dates of the exhibition, and not from the Collection as a whole. Nevertheless, the works chosen give at least an indication of the Collection's range in American art. Realism, expressionism, abstraction, romanticism are all included in a Collection which deliberately attempts to cover whatever tendencies show vitality in the contemporary visual arts.

48. DAVIS, Stuart
Born Philadelphia, 1894. Lives in New York.
STUDY FOR HOT STILL-SCAPE. 1940. 9 x 12.

49. FAUSETT, William Dean
Born 1913. Lives in San Antonio, Texas.
DERBY VIEW. 1939. 24⅛ x 40.

50. GUGLIELMI, Louis

Born Cairo, Egypt, of Italian parents. To U.S. in 1914. Now in U.S. army.
WEDDING IN SOUTH STREET. 1936. 30 x 24.

51. SHEELER, Charles

Born Philadelphia, 1883. Lives at Irvington-on-Hudson, N.Y.
BUCKS COUNTY BARNS. 1932. Oil on Gesso Composition Board. 23⅞ x 29⅞.

52. SPENCER, Niles

Born Pawtucket, R.I., 1893. Lives in New York.
NEAR AVENUE A. 1933. 30¼ x 40¼.

53. GORKY, Arshile

Born Tiflis, Russia, 1904. To U.S. in 1920. Lives in New York.
GARDEN IN SOCHI. 1941. 44¼ x 62¼.

THE PHILADELPHIA MUSEUM OF ART

54. CARLES, Arthur B.

Born in Philadelphia 1882.
ABSTRACTION. 1935. 38 x 51.

55. SLOAN, John

Born Lock Haven, Pa., 1871. Lives in New York and Santa Fe, N.M.
ARACHNE. 1940. 28 x 26.

56. WATKINS, Franklin Chenault

Born New York, 1894. Lives in Germantown, Pa.
THE FIRE EATER. 1933-34. 60 x 39.

57. McCARTER, Henry

Born Norristown, Pa., 1866. Died 1942.
MORNING COMING. 1940-42. 32 x 40.

58. TYSON, Carroll Sargent, Jr.

Born Philadelphia, 1878.
INLAND MAINE. 1931. 30 x 36.

PHILLIPS MEMORIAL GALLERY, WASHINGTON, D.C.

ALTHOUGH John Marin's water colours are more generally acclaimed than his oils, I am selecting one of his rare paintings of New York because of its thrilling orchestration of black, white and grey tones, its dynamic calligraphy and its decorative hieroglyphics.

Max Weber is at his best in such tributes to his own religion as his richly painted "Students of the Torah."

Franklin Watkins in his recording angel speaks a High Renaissance language of luminous glazes and of curvilinear design but with a modern accent and a reference to the tragedy of to-day.

Arthur Dove's "Rain or Snow" reveals him as the clever craftsman and the distinguished inventor of lyrical abstractions based on conditions of light and on nature's elements and shapes.

I have chosen one of the smallest of the flower paintings by Marjorie Phillips. It is important to note that without over-emphasis she is strong and without stylization she achieves a personal and distinguished style.

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In Karl Knaths' painting entitled "Harvest" we are led on a tour of eye travel to see all the subtle relations he can develop in a thematic progression. It is a visual current that he generates with his connections of colours and lines.

59. DOVE, Arthur G.
Born Canandaigua, N.Y., 1880. Lives at Centerport, Long Island.
RAIN OR SNOW. 1943. Wax Emulsion on Canvas, 35 x 25.

60. KNATHS, Karl
Born Eau Claire, Wis., 1891. Lives in Provincetown, Mass.
HARVEST. 1935. 40 x 48.

61. MARIN, John
Born Rutherford, N.Y., 1870. Lives at Cliffside, N.J.
BRYANT SQUARE. 1932. 26⅛ x 21½.

62. PHILLIPS, Marjorie (Mrs. Duncan Phillips)
Born Bourbon, Ind., 1895. Lives in Washington.
PANSIES AND PINK ROSES. 1944. 12 x 14.

63. WATKINS, Franklin Chenault
Born New York, 1894. Lives in Germantown, Pa.
THE ANGEL TURNING A PAGE IN THE BOOK. 1944. 33 x 28.

64. WEBER, Max
Born Vialostok, Russia, 1881. To U.S. in 1891. Lives in Great Neck, Long Island.
STUDENTS OF THE TORAH. 1939. 25 x 32.

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

65. BROOK, Alexander
Born Brooklyn, 1898. Lives in New York.
MORNING LIGHT. 1936. 30 x 40.

66. BURCHFIELD, Charles Ephraim
Born Ashtabula Harbor, Ohio, 1893. Lives in Gardenville, N.Y.
OLD HOUSE BY CREEK. 1938. 35 x 57.

67. CURRY, John Steuart
Born Dunavant, Kans., 1897. Artist-in-Residence, University of Wisconsin.
THE FLYING CODONAS. 1932. 36 x 30.

68. DAVIS, Stuart
Born Philadelphia, 1894. Lives in New York.
HOUSE AND STREET. 1940. 26 x 42¼.

69. HOPPER, Edward
Born Nyack, N.Y., 1882. Lives in New York.
EARLY SUNDAY MORNING. 1930. 35 x 60.

70. KUHN, Walt
Born New York, 1880.
MUSICAL CLOWN. 1938. 40 x 30.

71. KUNIYOSHI, Yasuo
Born Okayama, Japan, 1893. To U.S. in 1906. Lives in New York.
I'M TIRED. 1938. 40 x 31.

72. LOCKE, Charles
Born Cincinnati, 1899. Lives in Garrison, N.Y.
THE HARBOR. 1939. 29 x 38.

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73. SPEICHER, Eugene Edward
Born Buffalo, 1883. Lives in Woodstock, N.Y.
MARIANNA. 1937. 45½ x 35½.

74. WATKINS, Franklin Chenault
Born New York, 1894. Lives in Germantown, Pa.
THE SIDEBOARD. 1941. 30 x 36.

THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR

WATER COLOUR: Water Colour Painting: Creative Water Colour Painting: What images do these terms bring to the mind of the reader? Some will see the early Italian painters mixing their pigment with egg yoke and adding water to get their pictorial effects. Some will see Michelangelo hundreds of feet in the air, flat on his back on a scaffold, painting his frescoed figures on the ceiling of the Sistine Chapel. For what is fresco but pigments mixed with water and painted into wet plaster? Many will think of the Chinese Scrolls with their exquisite and delicate washes; while others will think of the English water colour school and those purposeful forefathers of modern water colour painting; Girtin; Turner; Cotman; and de Wint.

The Canadian Society of Painters in Water Colour pays tribute and acknowledges debt to all the creative workers of the past, in this medium. But we cannot linger in the past, our vision is of to-day and to-morrow, for we find in modern water colour a medium, vital, strong and mobile, eminently suited to picture and express a living and creative experience.

The Canadian Society of Painters in Water Colour is pleased to present its eighteenth Annual Exhibition. It illustrates many of the varied modes of which water colour is capable, and we hope that by encouraging progressive conceptions, to continue the development of this pliant and flexible medium.

Caven Atkins.

		Size	Price
ASHMORE, Cyrel F., Winnipeg, Manitoba.	101–Near Rennie	17 x22	$ 35.00
ATKINS, Caven, Toronto, Ont.	102–Old Forum of Cedars—The Sandbanks	15½x22½	125.00
	103–A Coal Freighter on the Great Lakes	15½x22½	100.00
	104–Twilight over Kingston	15½x22½	100.00
BARTLETT, John Lawrence, Toronto, Ont.	105–The Professor in the Greenhouse	18 x25½	75.00
	106–Tea and Sandwiches	16½x24	75.00
BEALS, Helen, Wolfville, N.S.	107–Apples	14¼x18½	40.00
BEDER, J., Montreal, P.Q.	108–Rooftops	17½x23	45.00
	109–Street Corner	24 x19	40.00
BENY, Wilfred R., Toronto 5, Ont.	110–Hidden Lake on the Great Divide	20 x22	75.00
BISHOP, John, Saint John, N.B.	111–Monday	15 x19¼	50.00
BONNYCASTLE, Murray, Toronto, Ont.	112–Arrangement with Gardenias	21 x25	90.00
	113–Sumach	15½x22½	60.00
BROOKER, Bertram, Toronto, Ont.	114–City Fringe	24 x27	25.00
	115–Cherry Valley	24 x27	25.00
BRYAN, Eugene L., Toronto, Ont.	116–Blizzard of '44	20 x30	60.00
	117–Back Track	19½x28	75.00
BUSH, Jack H., Toronto, Ont.	118–Winding Road	18 x23¼	75.00
	119–The Bridge	17½x24¾	75.00
	120–The Gateway	18½x24½	75.00
	121–Market Place	14¾x18¼	50.00

Bryan, Eugene L. **116.** Blizzard of '44

CLARK, Benedict A., Toronto, Ont.	122–Still Life	24	x21½	$ 35.00
CLARK, Mrs. Paraskeva, Toronto, Ont.	123–Reflections	20	x24	85.00
CRAWFORD, Julia, St. John, N.B.	124–Star Flowers	19½	x16½	85.00
DREANY, Mrs. Freda Johnston, Toronto, Ont.	125–Sheila in Blue	21	x15	40.00
DREANY, E. Joseph, Toronto, Ont.	126–Stores at Night	15	x22	50.00
FINCH, Robert, Toronto, Ont.	127–Old Terminal, Gravenhurst	19	x25	50.00
FITZGERALD, Helen, Toronto, Ont.	128–Grey City Snow	30	x24	100.00
FLOOD, Wilfrid, Ottawa, Ont.	129–Jock River Farm	16	x20	50.00
	130–Big Rideau Island	16	x20	50.00
FLYNN, Bernard, Ottawa, Ont.	131–Ottawa Market	13	x14	30.00
	132–Passing Freight	14	x22	40.00
HAGAN, Fred, Newmarket, Ont.	133–November Funeral	24	x20	100.00
	134–Freight Siding	20	x24	100.00
HAWORTH, B. Cogill, Toronto, Ont.	135–H.M.C.S. Tribal Destroyer Huron—Back from D-Day	15¼	x22¼	N.F.S.
	136–In the Slips—Noon—Corvette	19½	x24½	N.F.S.
	137–The Swamp	19½	x24½	$80.00
	138–Port au Persil	10½	x14¾	80.00
HAWORTH, Peter, Toronto, Ont.	139–Algerine Frigate & Harbour Craft	15	x21½	80.00
	140–Tribal Class Destroyer Huron—Back from D-Day	15	x21½	80.00
	141–Milk-Weed & Black Pool	19	x24	80.00

HUMPHREY, J. W., St. John, N.B.	142–Hampton in Spring	15 x22	$ 50.00
	143–Red Roofs—Mexico	12¾x18⅜	50.00
	144–Kennebecasis at Renforth	19 x25¼	75.00
	145–Village—Hammond River Valley	14½x20½	50.00
KENNEDY, Kathleen Cooley, Toronto, Ont.	146–Into the Sun	11½x14½	40.00
	147–Flats	10½x15	40.00
	148–Harbour	11 x14¾	40.00
KENNEDY, Dawson, Toronto, Ont.	149–Squall	12½x15¼	40.00
	150–Sunday Morning	11 x15¼	40.00
	151–Afternoon	14 x16	50.00
KERR, Illingworth H., Vancouver, B.C.	152–Turn of Tide, Fraser Delta	15 x22	30.00
KETTLE, H. G., Toronto, Ont.	153–The Hill—Haliburton	19 x24	75.00
	154–The Fence—Haliburton	19 x24	45.00
KILLINS, A. G., Niagara Falls, Ont.	155–Manitoba Stacks	20¼x26	75.00
	156–Manitoba Hills	15¼x22¼	50.00
KIRKLAND, D. F., Toronto, Ont.	157–The Old Hayloft	13 x16	42.00
MASSON, Henri, Ottawa, Ont.	158–Landscape	13 x18¾	35.00
	159–Procession	13¼x19	40.00
MILNE, David, Toronto, Ont.	160–King, Queen & Jokers	22 x30½	225.00
	161–Sumach in the Bush	13½x19½	100.00
	162–Lamplight and Daylight	14¼x16	80.00
MacLEOD, Pegi Nicol, New York, N.Y.	163–C.W.A.C. Beauty Parlour No. 1	24 x18½	N.F.S.
	164–Off to Glebe School	24 x18½	N.F.S.
	165–Noon, Leaving N.S.H.Q.	24 x18½	N.F.S.
McTAVISH, Willson A., Toronto, Ont.	166–Wet Weather	9 x11½	N.F.S.
PIKE, Gladys, Ottawa, Ont.	167–Country Lane at Sandy Cove, N.S.	12⅞x16	$ 25.00
RAINNIE, Ursula, Toronto, Ont.	168–Early Morning	18 x21	75.00
	169–Late Snow	21 x14½	N.F.S.
ROBERTS, Wm. Eden, Toronto, Ont.	170–Spray River Camp	19 x23½	$ 40.00
ROBERTSHAW, Ross, Toronto, Ont.	171–Glee	16 x23	30.00
	172–Impatience	16½x23	30.00
SCHAEFER, Carl, Toronto, Ont.	173–Still Life with Propaganda	18½x22½	125.00
	174–Autumn Valley	11 x15¼	50.00
SEGUIN, Tutzi Haspel, Toronto, Ont.	175–Still Life in the Night	18 x12	50.00
	176–Landscape in Keswick	18 x12	50.00
SMITH, Anne A., Toronto, Ont.	177–Northern Shoreline	11 x15	30.00
	178–The Tar Pot	15 x22	30.00
SQUIRES, Miriam, Toronto, Ont.	179–The Lane	15 x12½	35.00
	180–St. Lawrence Shore	14 x17	35.00
	181–Onion Tops	16½x13	35.00
	182–Ontario Summer	14 x17	35.00
STACEY, H. Oswald, Toronto, Ont.	183–Sap Buckets	20 x24	75.00
STRANKS, Gordon, Ottawa, Ont.	184–Maritime Winter	20 x25	50.00
TERRY, A. E., Toronto, Ont.	185–Back Yards	13 x16	25.00
WALSH, J. S., Montreal, P.Q.	186–Night Scene, Montreal	24 x20	50.00
	187–Night Scene, Quebec City	18 x24	50.00

Winter, W. A.

195. Spring

WATSON, Sydney H., Toronto, Ont.	188–The Snowfall of '45	23	x31	$100.00
	189–St. Mark's	15	x19	75.00
	190–Christian Doctrine	20	x25	100.00
WHITZMAN, David, Halifax, N.S.	191–City Hall	15	x22	25.00
	192–Salvage & Slums	14	x20	25.00
WILLIS, Dorothy Henzell, Edmonton, Alta.	193–Impression of Toronto Snow Storm	22	x15	40.00
	194–Swingshift	16	x21	40.00
WINTER, W. A., Toronto, Ont.	195–Spring	19	x20	50.00
	196–The Road	20	x24	50.00
	197–Hillside	18	x21	60.00

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